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sire of notoriety to commit extravagancies it does not follow that the feeling where it does exist pure is less noble. If their present power does not permit their attaining the desirable truth and consequent beauty in the more important parts of their pictures, does that constitute a reason why they should not attain it in the draperies and accessories? It is true that their pictures are awkward and stiff, but have they not thought? There were few pictures in the exhibition of the Royal Academy in 1850, that contained more of that essential than Millais' *Christ in the Carpenter's shop*. Thus again Ruskin: "The picture which has the nobler and more numerous ideas, however awkwardly expressed, is a greater and better picture than that which has the less noble and less numerous ideas, however beautifully expressed." P. 1, Sc. 1, ch. 11 § 7 M. Painters.

Is there anything like inconsistency in all this? But the critic of the *Times*, with the impudence of misrepresentation worthy of his journal and characteristic of it, quotes the doctrine which Ruskin advances, to prove the truth of Turner's distances, where generalization is necessary and detail impossible, to prove the falsehood of the detail in figure compositions! Where are the mind and taste of England while falsehood and ignorance thus employ the mighty power of its leading journal to mislead the feeling and blind the perception of the public.

In conclusion, let us hope that the artists of America will weigh even this controversy, and truly estimate the importance of this earnest, faithful study. If we ever possess a national school, it must be raised by home study of that passionate kind which shall make every thing it touches truly national. Our landscape painters have set a noble example, and there are bits of foreground study by DURAND, CROPSEY, KENSETT, and CHURCH, which are unsurpassed by any school. A study of an old boat by CHURCH, in the last exhibition of the Academy, was a perfect marvel of fidelity, and if he would make twenty such studies instead of one, every summer, we should soon hear a worthy report from him. There were some studies of planets, &c., in the foreground of CROPSEY's *Eagle Cliff*, most perfect in their way, and I believe that DURAND's rendering of the broken and mingled turf and earth of the brookside banks to be unequalled in perfect realization by anything the world can show. Our artists do not need to go from home to study. Let them go and see what has been done, and then return to cultivate originality where their lot is cast. If we are to rear an Art-Temple in America, it must be from the living stone of our own mountains—not the crumbling, ruinous fragments of the Old World's falling shrines. It is of no use to say that we have no facility for study, no academies, no models; the less we have of academies the better, the more we shall have of nature; and as to models, I doubt if ever one of our artists succeeded in rendering half the beauty of the poorest of the Academy models. DARLEY has produced beautiful figures from American models—quite as good as are produced by any but very few of the English school. He is no genius who cannot work through greater obstacles than these to greatness. I believe that the practice of so many of our young artists in running off to Europe to study, and spending, in desultory and fitful application, or in dissipation too often,

the years that ought to be devoted to the study of home material and the development of a home feeling, is as destructive to individual as it is to national greatness. To any one conversant with the history of our art I need not instance examples of the effect of foreign schools on it. But I have made my communication longer than I intended, though not so long as the importance of the subject would justify, and I will close with a quotation from Ruskin, which I would earnestly commend to the deepest consideration of our artists, only changing the terms of nationality. "If a British painter, I say this in earnest seriousness, cannot make historical characters out of the British House of Peers, he cannot paint history; and if he cannot make a Madonna of a British girl of the nineteenth century, he cannot paint one at all." W.

#### A BIOGRAPHICAL, TECHNOLOGICAL, AND TOPICAL DICTIONARY OF ART.

[Continued.]

[It is intended to include in this Dictionary, which will be continued from time to time in the Bulletin, biographical notices of artists, ancient and modern, living and dead, native and foreign; as well as explanations of technical terms, and other matters of interest to the student of art.]

ANGELS, in Christian Art, are very frequently represented both in sculpture and in painting. By the devout artists of the fourteenth, fifteenth, and sixteenth centuries, angels are depicted of human form, and masculine; as young, to show their continued strength; winged,\* as messengers of grace and good tidings, and to show their unweariedness; barefooted and girt to show their readiness, and that they did not belong to this earth; they were clothed in robes of white, to show their purity, or in cloth of gold to show their sanctity and glory; the cloth of gold diapered with orphreys of jewels and precious stones; with emerald (*unfading youth*); crystal (*purity*); sapphire (*celestial contemplation*); and ruby (*divine love*). At this period of the history of Art, angels were often represented as clothed in the ecclesiastical vestments, copes, chasubles, dalmatics, and tunicles, but in the works of an earlier period they are usually figured in albes, white with golden wings.† Sometimes angels were drawn as feathered all over like birds, as is frequently seen in the carving and stained glass of the fifteenth century, but the idea is not warranted by the tradition of Christian antiquity, and the effect, bordering on the ludicrous, is far from good. In Christian design, in sculpture, and in painting, angels are frequently introduced, as corbels, bearing the stanchions of roofs; as bosses, or in pannels and spandrels, bearing labels with scriptures, or emblems of sacred things, or shields of arms; on shafts and beams; holding candlesticks; as supporting the head of a monumental effigy; in adoration round the sacred symbols, or persons winged with the hands extended, and standing on wheels. Of good Angels there are nine degrees, which are divided into three categories. The first consists of CHERUBIMS, SERAPHIMS, and THRONES; the second of DOMINIONS, POWERS, and PRINCIPALITIES; the third of ANGELS, ARCHANGELS, and VIRTUES. Their attributes are—1. Trumpets (*the voice of God*). 2. Flaming swords (*the wrath of God*). 3. Sceptres (*the power of God*). 4. Thuribles or censers, incense (*the prayers of saints they offer*). 5. Musical instruments, such as harps, trumpets, and organs, to express their *felicity*. The nine orders of an-

\* ANGEL is the name, not of an order of beings, but of an office, and means messenger, therefore they are represented with wings.

† "On the revival of Pagan design in the sixteenth century, the edifying and traditional representations of angelic spirits, were abandoned, and in lieu of the albe of purity and golden vests of glory, the artists indulged in pretty cupids sporting in clouds, or half-naked youths twisting like posture-masters, to display their limbs without repose, dignity, or even decency of apparel."—PUGNIN'S *Glossary of Ecclesiastical Ornament*.

gels are frequently introduced in the magnificent rose-windows of the Continental churches, diverging from the centre in nine circumferences of rich tracery.

ANGERSTEIN COLLECTION.—This collection of pictures, 38 in number, was bought by the British Parliament at the suggestion of Sir George Beaumont, in 1823, of the heirs of John Julius Angerstein, for the price of £57,000, to form the nucleus of a National Gallery.

ANGIOLO (Michael di Campidoglio), a painter of fruit, flowers, and still life, born at Rome in 1610, and died in 1670, aged 60. He derived his appellation of Campidoglio from a situation he held in the capitol at Rome; and was a disciple of Fioravante. He had an admirable style for the subjects he chose, which he designed and finished superior to any artist of his time. The pictures by this master now remaining have much force and relief.

ANGUIER (Francis), a celebrated French sculptor, born at Eu in Normandy, about 1605. He was made keeper of the royal cabinet of antiquities, and executed several great works, particularly the tomb of James Souvre, in the church of Giovanni Laterano, and the mausoleum of the Duke de Montmorency.

ANGUIER (Michael), brother of the above, and of the same profession. He is reckoned a sculptor of great abilities, and executed greater works than Francis. His last piece was a crucifix over the altar of the church of the Sorbonne at Paris.

ANGUSCIOLA (Sophonisba), better known by the name of Sophonisba, an Italian paintress of great eminence, both in portrait and in history, born at Cremona in 1533, and died in 1626, aged 93. Sophonisba was of a very distinguished family, and was first under the tuition of Bernardino Campo Cremona, and afterwards learned perspective and coloring from Bernardo Gatti, called Solaro. Her principal works are portraits, which engrossed the greatest part of her time, yet she executed several historical subjects with great spirit; the attitudes of her figures are easy, natural and graceful. She became blind through over application to her profession, but she enjoyed the friendship of the greatest characters of the day. Vandyck, it is said, acknowledged himself to have more benefited by her than all his other studies. Among some of the principal works of this artist are the marriage of St. Catherine, now in the Pembroke collection at Wilton; a portrait of herself playing on the harpsichord, and an old female attendant in waiting.

ANGUSCIOLA (Lucia), sister to the foregoing, and a paintress of considerable skill: she obtained by her portraits a reputation not inferior to Sophonisba, as well for truth and delicacy of coloring, as correctness of resemblance, and easiness of attitude.

ANICHINI (Lewis), a gem sculptor and medalist. His most celebrated work is a medal which he designed for Pope Paul III., on which was represented the interview between Alexander the Great and the High Priest, at Jerusalem, so exquisitely finished, that Michael Angelo, on viewing it, exclaimed, "Anichini had carried the art to the height of perfection."

ANIMAL PAINTING. Some artists have so excelled in the representations of animals, that their pictures form a distinct class. These are usually of large dimensions, and the subjects are principally those of the chase; thus, we have Boar-hunts, Lion-hunts, Deer-hunts, usually painted with the view of adorning hunting-seats, baronial halls, &c. The animals are exhibited in all the wild energies of life, or dead, as trophies. The greatest masters in this class of painting are the friend of Rubens, F. Snijders, J. Weenix, M. Hindekoeter, C. Rutharts, P. Caulitz, J. E. Ridinger, and Lilienberg. Another set of painters who have delighted to depict animals as they appear in the shambles or the kitchen, are, in fact, *meat-painters*; surrounded with the utensils of the kitchen and other consonant paraphernalia, they exhibit great pains-taking in their execution, but their

excellence is chiefly mechanical. Among great painters of this class it is sufficient to name Lonsaech. Of painters of fish the most famous are Gills and Adrienusen. "The mastery of the ancients in the representation of the nobler animals arose from their fine sense of characteristic forms. The horse was immediately connected with the human form in Greek statues of Victors, and Roman equestrian statues; there are animals of this description (dogs) of distinguished beauty; as well as bulls, wolves, rams, boars, lions, and panthers, in which sometimes the forms of these animals are as greatly developed as the human forms in gods and horses. To represent powerfully-designed wild animals, especially fighting with one another, was one of the first efforts of early Greek Art."—*Muller's Ancient Art and its Remains.*

ANJOU, RENE OF, King of the Two Sicilies, and father to the wife of Henry VI. of England, was a good painter for his station. He painted his own portrait, which was extant some time since in the Chapel of the Carmelites, at Aix. He is supposed to have painted that of Charles VII., of France, also. He painted miniatures in missals and on glass.

ANSCHUTZ, HERMANN, a Bavarian historical painter, was born at Coblenz, in 1805. He has executed paintings in fresco and encaustic at the Royal Chateau.

ANSELM (MICHAEL ANGELO), born at Siena, in 1491, a disciple of Vercelli, called Sodoma. His principal residence was at Parma, where one of his first performances was from a design of Ginlio Romano, representing *The Crowning of the Virgin*. Some of his pictures for churches in Parma bear a resemblance to the style of Correggio.

ANTÆ. A species of pilasters used in Greek and Roman architecture to terminate the pteromata or side walls of temples, when they are prolonged beyond the face of the end walls. The first order of temples, according to Vitruvius, is called "IN ANTIS" because the pronaos or porch in front of the cell is formed by the projection of the pteromata terminated by antæ with columns between them.

ANTEFIXA OR ANTEFIXES. Ornamented tiles placed on the top of the cornice or eaves at the end of each ridge of tiling, sometimes of marble but generally of terracotta and ornamented: Also lions' heads carved on the upper moulding of the cornice either for ornament or to serve as spouts to carry off the water.

ANTHEMIUS. A celebrated architect employed by the Emperor Justinian to build the Church of St. Sophia at Constantinople.

ANTHERMUS. A sculptor of Chios who worked in the Parian marble. He was surpassed by his son of the same name.

ANTICO-MODERNO, QUATRO-CENTO (*Ital.*) That transition style between the comparatively meagre productions of the most eminent early masters, and the fully developed form and character of the works of Raphael and his great contemporaries. It arose soon after the time of Massaccio, and characterized the whole of the fifteenth century until the appearance of the works of Da Vinci and Fra Bartolomeo. It is exhibited in its most perfect condition in the works of Francia.

ANTIPHILUS. A painter and rival of Apelles. His principal picture was the representation of a youth blowing a spark of fire.

ANTIQUES. By ANTIQUES we understand those works which have become as it were the types of human form, the representations of life in all its variety, which belong to true plastic art, such as the works of the chisel, the mould—statues, bas-reliefs, and mosaics. In a wider sense we use the word ANTIQUES to express all the productions in the various plastic arts of the Greeks and Romans, as distinguished from the art of the remaining ancient and unclassical nations—Egyptians, Indians, &c., and also from all later and modern Art.

ANTIQUUS. (JOHN) An Historical painter on glass and in oil: born at Groeninger in 1702 and died in 1750. He was a pupil of John Wassen-

burgh and went to Italy through France and remained at Florence six years in the employ of the Grand Duke, during which period he painted the Fall of the Giants.

ANTONELLO. A painter of history and portraits, commonly called Antonio di Messina, from Messina, where he was born, in 1425, and died in 1475, aged 49. He was one of the first masters of the Italian school who practised the art of painting in oil, which he acquired from John Van Eyck, of Bruges. He communicated the secret to two painters of the names of Bellini and Domenico, from which last Andrea del Castagno obtained the knowledge of it, and from the desire of being sole possessors of the secret, basely assassinated him; by which incident the art of painting in oil became progressively known, and generally practised through all Italy.

ANTONIO OF PADUA, a fresco painter of the 14th century and scholar of Giotto.

APELLES, an ancient Greek painter, born in the Isle of Cos, and lived in the time of Alexander the Great. He is called the prince of painters, and was so highly esteemed by Alexander that he would not permit any other person to paint his portrait, and gave him Campaspe, one of his mistresses, with whom Apelles fell in love while taking her likeness, for a wife.

APOLLODORUS, a celebrated architect, born at Damascus, who flourished under Trajan and Hadrian, and built the great stone bridge over the Danube, about the year 101, which is reckoned the most magnificent of all the sumptuous works of that emperor; the celebrated pillar called Trajan's column at Rome, and several other edifices for the former; and would have been much employed by the latter, (for whom, however, he built some structures,) but for his bluntness, which proved his ruin, and cost him his life; for when Hadrian sent him a copy of the design of a temple of Venus he had just built, the architect found that it was too small for the size of the statues, and said, "That if the goddesses should have a mind to rise and go out, they could not."

APOLLONIO (Jacopo), born at Bassano in 1584, the grandson and one of the best scholars of Jacopo de Ponte, called Bassano. His style was like his master's, and only distinguished from it by a less vigorous tone and less animated touch. His most esteemed work is the Martyrdom of St. Sebastian, in the church of that saint. Died in 1654.

APPELLMAN (Barent), a portrait and landscape painter, born at the Hague in 1640, and died in 1686, aged 46. His landscapes, which are much prized, are principally the charming scenes about Rome, Frascati, and other parts of Italy. In the large hall of the palace of Soesdyk, formerly a residence of the Prince of Orange, are some fine landscapes, which he painted for that prince, and several portraits. He often assisted John de Baan in his portraits, and always painted the back grounds when they were landscapes.

APPIANI (Andrea), a Milanese painter, who died in 1817. Among his most important works are frescoes in the Imperial Palace in Milan. He has also painted the Four Evangelists, and other religious subjects. Keyler says of some of his works, that they exhibit a simple grandeur, devoid of the theatrical character of the French School.

APSE. The semi-circular or polygonal termination to the choir or aisles of a church. This form is almost universally adopted in Germany, and is common in France and Italy. The term belongs strictly to the recesses found in basilicas, churches, &c., and is not properly applicable to those buildings in which the circular or polygonal walls are carried up the whole height to receive the main roof.

APTERAL TEMPLE. Without columns on the sides.

AQUARELLE. The French term for drawing in water colors.

AQUA-TINT. A kind of engraving which imitates the manner of sketching in India-ink,

bistre, and sepia, very successfully. The peculiarity of this method of engraving consists in sprinkling the copper-plate, with powdered mastic or some similar substance which takes a granular form, so as to prevent the Aqua-Fortis from acting upon the copper where the particles of the mastic adhere; by this means the copper is corroded only partially, and in the interstices between the grains of mastic; the resulting effect exactly resembles the effect of a wash, of India-ink. The details of this and other processes in the art of engraving may be found in *Fielding's Art of Engraving.*

AQUILLA, (Francesco Faraone). This eminent designer and engraver was born at Palermo, in 1676. He established himself at Rome about the year 1700. His engravings are numerous, and some of them highly esteemed. He sometimes worked with the graver only, but his plates in that way are cold, and wanting in effect; by no means equal to those in which he called in the assistance of the point. Some of his prints are after designs of his own composition. His works are a set of twenty-two large plates, entitled, *Pictura Raphaelis Urbematis ex Auld et Conclavibus Palatii Vaticanis, &c. 1722.*

ARABESQUE, OR MORESQUE. Ornaments with which the Arabs adorned the walls, ceilings, and floors of their buildings; fruits, flowers, mathematical figures, in short, every thing except the forms of men and animals, which were forbidden by the Prophet, were fantastically used by them. This style of ornament, which we find, for example, in the Alhambra, was not the invention of the Arabians; the ancients had already employed it in profusion. According to Vitruvius, it had its origin in Rome at a time when the riches and luxury of the Romans, together with Oriental influence, had corrupted general taste. It is not easy to trace its gradual decay during the invasion of barbarism, but traces are found of it in the later times of the Greek empire. While Classic Art was forgotten, the Arabesque style was perfected by the Arabians and the Germanic nation. But as the Arabesque rose when Classical Art was declining, so the latter rose again in the blooming period of Modern Art, and was awakened from her sleep by the greatest of her masters. From the discovery of the paintings in the baths of Titus may be dated a new epoch in the history of Ornamental Art, when Raffaele gave a new and loftier direction to taste: and Arabesque won its highest triumph in Loggia of the Vatican. This Art owes its great success to Raffaele's idea of introducing Allegory in the composition; thus, giving poetical language to that which was before only a pleasure to the eyes, his genius produced an *ensemble* which surpassed everything ever beheld in splendor and in beauty. After his time the Arabesque degenerated both in invention and composition. In Ornamental Art, Arabesque deserves the most extensive cultivation, but it draws upon higher resources than are possessed by the majority of modern artists; the only one who, to our knowledge, has succeeded, is the German artist, Eugene Neureuther, whose Arabesques in the Glyptothek at Munich are worthy of any age. For the Moorish Arabesques, the student should consult *The Alhambra*, by OWEN JONES; for the Ancient, ZAHN's *Ornamente aller Classischen Kunstepochen*, and *Ornamente und Merkwürdigkeiten Gemälde von Pompeii Herculeanum und Stabia*; and for the Modern, GRUNER's *Frescoes and Stuccoes of the Churches and Palaces of Italy*.

ARBASIA. A painter born at Saluzzo, and flourished about 1600. He visited Spain and painted the ceiling of the Cathedral of Cordova. He imitated the works of Da Vinci. He excelled in fresco. He was an artist of great ability and was one of the founders of the Academy of St. Luke at Rome. He died in Spain in 1614.

ARCADE. A series of arches either open or closed with masonry, supported by columns or piers. They were frequently used for the decoration of the walls of churches both on the exterior and interior.

ARCESILAUS. A Greek sculptor who prac-

ticed his art in Italy. A group of "*Boys with a Lioness*" by him is mentioned by Lucullus.

ARCH.—A construction of bricks, stones, or other materials, so arranged as by mutual pressure to support each other and to become capable of sustaining a superincumbent weight. Much discussion has taken place as to the origin of the arch although it is conceded that the Romans were the first to bring it into general use.

## THE CHRONICLE.

### AMERICAN ART AND ARTISTS.

EXHIBITION OF MODELS OF WORKS BY THORWALDSEN.—It will be remembered by many of our readers, that a sale took place last year at Copenhagen, of a part of the works of Art, left at his death, by this distinguished artist. This sale included, among other objects, original plaster models of the celebrated colossal statues of Christ and the twelve Apostles, which now adorn the principal church of Copenhagen. We take great pleasure in announcing, that these plaster models, which we are assured are the very same that were sent to Copenhagen by Thorwaldsen himself, and formed the ornaments of the church until their places were supplied by the statues in marble, were purchased by a gentleman residing in New York, and are now daily expected to arrive here. They will be publicly exhibited as soon as they can be properly arranged. A model of the Baptismal Font, and a duplicate in marble of *Ganymede feeding the Eagle*, will accompany them. We need only announce that this exhibition is to take place, to secure for it the support of all those who are familiar with, and interested in, the History of Modern Art.

We subjoin a few details respecting these works. In the year 1819, when Thorwaldsen, after a long absence from Copenhagen, again visited his native place, the plastic decorations of the Cathedral, then rebuilding after having been destroyed at the bombardment of the town by the English in 1807, were placed under his direction. He soon finished his general design. In the pediments above the main entrance John the Baptist was to be represented announcing to the multitude the coming of Christ. In the peristyle the predictions connected with this event were to be figured by Prophets and Sibyls. In the interior of the church the Savior and his twelve Apostles were to be placed—Christ, a colossal figure of about twelve feet in height, behind the altar, and the Apostles, in somewhat smaller size, six on each side, at the pillars of the church. In front of the altar was to be the Baptismal Font, an angel kneeling and holding a large shell.

Thorwaldsen commenced the modelling of this great work on his return to Rome, but did not finish it until many years after, we believe in 1837. Casts were sent to Copenhagen to occupy the proper places in the church, until the marble figures should be executed at Carrara.

At Thorwaldsen's death, the series of models at Carrara, together with all that remained at his studio at Rome, statuary in marble, casts, pictures, books and antiques, became, by his will, the property of the Thorwaldsen Museum at Copenhagen, which already possessed the casts from the cathedral, where the marble statues had taken their places.

In 1850 it was decided, in accordance with the terms of the will, to dispose, at public sale, of all duplicates in marble and plaster of the artist's works then in the Museum. This sale was extensively announced through Europe, and took place in the spring of last year. Many of the works were bought by the French Government; the celebrated *Mercury*, the killer of Argus, in marble, by the Spanish Government; and the series of *Christ and the Apostles* by a gentleman residing in New York, who has ordered it to be sent hither as we have stated above.

M. Forster, a distinguished art-critic in Germany, whose remarks have been incorporated, by Count Raczynski, in his *Histoire de l'Art Moderne en Allemagne*, says of the *Christ*: "The colossal model was ready in 1821, after Thorwaldsen had made many others that he rejected. He undertook the task of impressing the highest significance on the Savior, and of representing him at the epoch when he had finished his labors. The moment is that when he shows himself in the midst of his disciples after his resurrection, and says to them, 'Peace be with you.' The figure, over which a mantle is thrown, shows the right side of the breast and the right arm uncovered: the arms are extended towards mankind: the head slightly bent, and the countenance and attitude expressive of gentleness."

The same critic says of *Ganymede and the Eagle*, "It is one of the best groups that Thorwaldsen has made. It is full of truth and naïveté. The young Phrygian is kneeling before the potent Lord of the Thunderbolt, and presenting to him with the left hand the cup filled with liquor, while he lowers the right, holding the vase. Lord Gower received the first copy in marble of this statue. An interesting particular in relation to this composition is, that Cornelius has repeated it almost exactly in his *Olympus* of the Glyptothek."

Dr. Kestner of Rome, in the course of an interesting paper relating to the social and domestic life of Thorwaldsen, that appears in the February number (1851) of the *London Art-Journal*, says:

"When my deceased friend had finished his statue of *Christ*, which had caused him much and wearying mental labor, he said: 'I perceive now that I am going down hill, for this is the first of my works that I am satisfied with.' I think I may say with certainty, that he placed the *Christ* and the *Mercury* highest among his productions: the former had been his most difficult task, the latter the easiest.

"Of none of his works did it give me so much pleasure to hear him speak, in his free and natural manner, as of his statue of *Christ*, particularly at the period when he had come to the determination to make it as simple as possible. 'Simple such a figure must be,' he said; 'for Christ is above time. And the most simple,' he added, 'is the human figure standing upright.' And he placed himself so, with his arms hanging down. He then opened his hands, and partly raised both arms, slightly bent at the elbow, from his sides, and said: 'And can any movement be more simple than this?—and at the same time it expresses love—an embracing of the whole human race—and thus have I understood the character of Christ.' And nothing could be more harmonious than the

expression of his countenance while giving utterance to these words."

We will add to this a remark which we believe was made by an American lady on seeing this statue, and which proves how direct and forcible is the language of Art. "Two rivers of mercy" was the expression which seemed to her to embody the great thought pervading this work, and that was exactly the idea which, as his friend tells us, Thorwaldsen designed to express.

FOUNTAINS AND THE FINE ARTS.—The introduction of the Croton water into the city of New York will undoubtedly, at some future day, afford occasion for displays of Art of which the present fountains give a very inadequate idea. That objects of this sort, in the hands of men of genius, may be made very grand and striking, we must certainly believe, although we confess we have seen very few such objects, in which severe simplicity had been departed from, that were entirely satisfactory. The Tazza fountains, before St. Peter's, at Rome, are much more pleasing than the Fountain of Trevi, which must have been a great deal more costly. The *Eaux de Versailles*, with all their classic sculpture, seem hardly to justify the encomiums they have received. Indeed, so far as our experience extends, the great problem has not yet been fully resolved of uniting statuary and architectural designs with large quantities of flowing or spouting water, in such a manner as to present a perfect whole.

A wide step has been taken, however, towards the accomplishment of this object, by M. Questel, in his monumental fountain lately inaugurated at Nismes, in France, and of which a description, with an engraving, appears in a late number of the *Illustration*. This design is well deserving the study of those of us in New York who desire that the opening of fountains should be made the occasion of encouraging Art. Pradier, the distinguished sculptor, was associated with Questel, the architect, in the completion of this design, and the result is well worthy of their great reputation. In the first place, there is an octagonal basin of grey marble, bordered by flower beds, and surrounded by an iron fence. Within the basin rises a socle, to the four principal sides of which are joined four vases, or rather parts of vases, each ornamented with three lions' heads, from which the water falls into the great basin below. Above these vases, and at the four angles of the structure which forms the pedestal for the chief figure, are four statues of equal size, representing respectively the Rhone, the Gard, the fountain of Uba, and the fountain of Nismes, the two first reposing upon their urns, and the others upon antique masks, from all of which the water falls into the vases, or the octagonal basin. Above these figures, and crowning the whole work, which thus assumes a pyramidal shape, stands the statue of the City, in a grand and simple attitude, affording a pleasing contrast to the more involved lines of the other figures. What would be more beautiful than a somewhat similar design for New York, in which the City should be represented, attended by symbolic statues of our two great rivers, as well as by that coy nymph, the Croton, startled to find herself so far from her secluded fountains.

Elaborate and artistic designs are much better suited to combine with the architecture of